

Exploiting Literary Fame?: A Study of Chinese Translations of Virginia Woolf's *To the Lighthouse*

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Abstract

Virginia Woolf with her great talent as a writer and thinker has achieved canonical status in world literature. There is no doubt that she is one of the most distinguished modernist writers in the twentieth century and her works continue to impact on today's world. But what would happen when Woolf speaks Chinese? This article applies André Lefevere's theoretical framework to investigate translations of her most autobiographical fiction and how different publishers exploit her literary fame to deliver various Chinese translations of one of her most famous works. I look at how Woolf's *To The Lighthouse* is translated/re-written and examine in what context and forms these works are represented. Interestingly, this research finds that no matter how good or bad the qualities of these re-writings are, Woolf's canonical status would not be shaken. It seems obvious that, as Lefevere's model suggests, re-writers do play an important role in the consolidation and constitution of Woolf's fame on the foreign soil. Throughout her life, Woolf has an intense and ambivalent relationship to institutions (broadly speaking, the university, the publishing houses, and nation-state). Yet, her fame is still

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very much influenced by these institutions even after so many years and so far away from her homeland.

Keywords: Virginia Woolf, *To the Lighthouse*, translation as re-writing, manipulation, literary fame

利用文學聲譽？： 吳爾芙《燈塔行》中譯研究

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摘 要

當前在臺灣的翻譯研究，除了以翻譯做為隱喻，探討文化交流與理論旅行之外，對於臺灣中譯作品實質探討仍稍嫌欠缺，證諸全球翻譯學者的重要討論與貢獻，無不援用具體翻譯事例及翻譯史上諸多譯作做為舉證，可見深化翻譯研究仍須從不同的觀點來檢視翻譯作品在接受語文化的傳布和影響。因此本論文就英國現代主義重要作家維吉妮亞·吳爾芙作品的譯介為研究對象，特別以其自傳性色彩濃厚的經典作品《燈塔行》(To the Lighthouse) 為例，檢視過去二十餘年來臺灣各主要出版社如何扮演重寫者的角色，透過譯文及各種附文本，呈現出風格殊異的吳爾芙面貌，期望藉此進一步深化臺灣之翻譯研究。吳爾芙獨特的敘事手法及豐富詩意的語言，奠定了現代主義文學風格的基石，同時她對於女性地位與女性特質的探討，也為後世女性主義發展開啟了研究和想像的空間，這是在歐美文學史上已蓋棺論定的地位，但譯成中文後，她的作品是如何受到臺灣當代文化政治所影響、再現呢？本論文援用雷飛維(André Lefevere)的理論架構，探討各類重寫者，如譯者、出版社編輯及專家學者，如何包裝操縱、甚而有剝削利用吳爾芙文學聲譽之嫌，來譯介其作品，進而印證她的作品一方面透過諸多重寫者不斷述說譯介，

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更加鞏固了她的經典地位，一方面也提出世界經典文學翻譯至臺灣所帶來的若干反思。

關鍵詞：吳爾芙、《燈塔行》中譯、翻譯即改寫、操縱、文學聲譽

The great revelation perhaps never did
come. Instead there were little daily
miracles, illuminations, matches struck
unexpectedly in the dark; here was one.

— *To the Lighthouse*

Translation studies as an emerging discipline has gone through a linguistic turn in the seventies and “the cultural turn” in the late eighties and nineties. As more scholars recognize the value of translation and dismiss the sole authority of the original over translated works, many researchers also focus on how the context has a huge impact on the interpretation and reception of translation.¹ Among these translation theorists, I found André Lefevere’s concept of re-writing sheds more light on how translation plays an important role to introduce different literatures to a broader world and how literary works are transformed, wittingly or unwittingly, because of the manipulations of ideology, patronage, and poetics of the target cultures.

Taiwan has always been keen on introducing and translating various literatures of the world either directly from the original or a relay translation from Japanese. For example, the literary magazine, *Modern Literature*, founded in 1960, translated many modernist writers’ works into Chinese and opened a new window for the young generation who were interested in literature and new thoughts. A pioneer publisher, Zhi-wen Publishing House launched the New Wave World Classics series and published many translations of important masterpieces across the world. It is in the particular

¹ Jeremy Munday, *Introducing Translation Studies: Theories and Applications*, 3rd ed. (London: Routledge, 2012); Lawrence Venuti ed., *The Translation Studies Reader*, 3rd ed. (London: Routledge, 2012); Edwin Gentzler, *Contemporary Translation Theories* (London: Routledge, 1993); Susan Bassnett, *Translation Studies*, 3rd ed. (London: Routledge, 2002); André Lefevere, *Translation, Rewriting and the Manipulation of Literary Fame* (London: Routledge, 1992).

historical and social context, this paper attempts to examine Chinese translations of Virginia Woolf's *To the Lighthouse* in Taiwan over the past several decades and inquire how her literary fame has been manipulated or exploited by the contemporary poetics and patronage. Such a project aims at enriching the historiography of translation in contemporary Taiwan's cultural milieu.

Virginia Woolf with her great talent as a writer and thinker left a significant legacy that has achieved canonical status in world literature. There is no doubt that she was one of the most distinguished modernist writers of the twentieth century and her works continue to impact today's world. But what happens when Woolf speaks Chinese? Virginia Woolf was first introduced to Taiwan's readers in 1961.² During that politically repressive era, her works were indeed seen as a stimulus to literary production of the time. Not until the 1990s were her works translated into Chinese on a larger scale and more widely acknowledged by Taiwan's readership.³ Today most of her novels have been translated, and in some cases, translated three or four different times. How did different translators of various generations interpret her works? What translation strategies did they adopt to deal with her innovative style? How did ideology and patronage help to shape/represent her image in Chinese translation in Taiwan's context? This paper applies Lefevere's theoretical framework to investigate translations of Woolf's most autobiographical fiction, *To the Lighthouse*, and shed new light on the historiography of translation in Taiwan in particular, and translation studies in general.

² *Modern Literature*, "Special Issue on Virginia Woolf," 6 (Jan 1961): 39-54.

³ Ken-fang Lee, "Multiple Faces of Virginia Woolf in Taiwan," *In Other Words* 31 (Summer 2008): 3-11.

André Lefevere's Translation as Re-writing

More than twenty years ago, Lefevere in his landmark work: *Translation, Rewriting, and the Manipulation of Literary Fame* (1992) suggested that since non-professional readers of literature are “exposed to literature more often by means of rewritings than by means of writings,”⁴ we should pay more attention to re-writings. In contrast to both teachers and students of literature as the professional readers of literature, the common readers as the non-professionals rely more on re-writing. What can be considered as a re-writing in Lefevere's definition? He argues that literary translation, works of literary histories or related references, anthologies, criticism and editions construct the world of re-writings for non-professional readers and “rewriters adapt, manipulate the originals they work with to some extent, usually to make them fit in with the dominant, or one of the dominant ideological and poetological currents of their time.”⁵ He designates that the re-writers include the critics, reviewers, teachers, translators and anthologists. They work in the educational establishments as well as the academic journals that play the key role of the patronage for manipulating literary fame. Translation is a particularly significant example of re-writing and always involves various degrees of adaptation, “betrayal” and transformation.

Be it translated or original, literature as a system is manipulated by insiders: **professionals**, such as critics, reviewers, teachers, and translators; and outsiders: **patronage**, such as institutions, publishers, and the media. In the case of translated literature, the professionals rewrite literary translation works, making them acceptable to the poetics and ideology of a certain time and place in the process; yet the patronage system cares more about ideology and draws a clear line to regulate the relationship between the literary system and

⁴ André Lefevere, *Translation, Rewriting and the Manipulation of Literary Fame*, 7.

⁵ *Ibid.*, 3-8.

other systems.⁶ Lefevere emphasizes that three factors are taken into account as patronage plays a part in manipulating literary translation, which are ideology, economics and status. For example, during the Cold War period, the US government promoted its cultural diplomacy by sponsoring the translation project in Hong Kong through the United States Information Service (USIS) and its publishing agency, the World Today Press.⁷ It commissioned fine translators and published many translations of American novels and short stories into Chinese. Such a project provided sufficient remuneration and recruited many brilliant translators. This series of translations have had a great impact on the contemporary readers in Taiwan. Some of the translators also taught at the English Department of the universities. It helped to consolidate the near-canonical status of these literary works as they were the teachers of literature at universities. This case attests to how translation as re-writing is shaped by “power, ideology, institution, and manipulation”⁸ and how professionals find the fitting method to translate these literary works to the poetics of the target culture⁹.

In regard to poetics, Lefevere argues that it is changeable and always changing through rewriting. Such a poetics also determines which original works of literature and which rewritings are acceptable in a given literary system.¹⁰ According to him, a poetics consists of two components: one is the

⁶ Ibid., 13-15.

⁷ See U. S. Department of State, Advisory Committee on Cultural Diplomacy, *Cultural Diplomacy: The Linchpin of Public Diplomacy*, Report of the Advisory Committee on Cultural Diplomacy (Sept 2005). <http://www.state.gov/documents/organization/54374.pdf> (retrieval date: 06/24/2013).

⁸ Lefevere, *ibid.*, 2.

⁹ The critic Shan Te-hsing's article, “Translating American Literature into Chinese in the Cold War Era: The Cultural Politics and Significance of World Today Press's Literary Translation,” *Chung Wai Literary Quarterly* 36(7) (Dec 2007): 317-346, brilliantly elaborates on the impact of this translation project.

¹⁰ Lefevere, *ibid.*, 36.

repertoire of literary devices, genres, motifs, symbols etc.; the other is what role literature plays in the social system. In different literary traditions and cultures, the way in which codification occurs may be rather diverse.¹¹ In this vein of the argument, we can conclude that when literary works travel, re-writers of those works are not just gate-keepers, but also the main manipulators of the fate of those works in receiving cultures.

A translator of a literary work determines which image to project by applying a certain translation strategy or by adding explanatory notes to insure “readers read the translation — interprets the text, and certainly the foundation text — in the ‘right’ way.” Lefevere further suggests that “conservative translations” are often inspired by a dominant ideology and poetics, yet a “spirited translator” would “take the risk” to be subversive and try to “make the reader question both the prestige of the original and its ‘received’ interpretation in both poetological and ideological terms.”¹² Both types of translators/re-writers would contribute to shaping the image of the translated work in the target culture, either by conforming to dominant values or challenging mainstream ways of thinking.

Thus, as Maria Tymoczko and Edwin Gentzler rightly stated in the introduction to their co-edited work, *Translation and Power* (2002):

¹¹ Lefevere’s insights into the poetological and ideological impact on rewritings are significant, but his discussions of other literary traditions sometimes are too blatant. For example, Lefevere claims that there are no “‘important critical conceptions’ explicitly formulated in the Chinese and Japanese literary systems” (28). Such a statement sounds rather ungrounded and ignorant. Take the Chinese literary system as an example, “important critical conceptions” can be traced back to the pre-Chin period (circa 221 BC) and *The Literary Mind and the Carving of Dragon* (《文心雕龍》) by Liu Xie demonstrated the first systematic and comprehensive study of literary criticism in Chinese literature in the 5th century CE. It is nothing like what he assumed — that critical conceptions were only “implicitly contained in anthologies, such as the *Shih Ching* and the *Chu Tzu*” (ibid.).

¹² Lefevere, *ibid.*, 49-51.

Translation thus is not simply an act of faithful reproduction but, rather, a deliberate and conscious act of selection, assemblage, structuration, and fabrication — and even, in some cases, of falsification, refusal of information, counterfeiting, and the creation of secret codes.¹³

Even though translators of works of canonical world literature acknowledge the prestige and cultural value of the original, it does not promise a translator would re-write the work with that acknowledgement as the only concern. Other control factors, such as economics, ideology and target readership also contribute to the final translation work. Translating Virginia Woolf's works in Taiwan's context provides an interesting case in point. Her canonical status in world literature has never been challenged since her works were first introduced and translated in the latter half of the twentieth century; however, her image has indeed gone through different phases.

Translating Virginia Woolf in Taiwan

When Virginia Woolf was translated in 1961, her works were indeed seen as a stimulus to the literary production of the time. The major re-writers were the editors and translators of *Modern Literature*, most of whom were English-major undergraduate students. They took great interest in literature and decided to translate contemporary European and American writers. In the preface of their special issue on Woolf, they describe her as a sensitive, sharp-minded, and impartial writer. It is indeed the first, albeit incomplete, systematic introduction to Woolf's works on Taiwan's literary scene.

In their brief introduction, the editors suggest that “her works are difficult to follow, only sensitive readers who can shake off the restrictions of old concepts may appreciate her lyricism and poeticism upon close reading.”¹⁴

¹³ Maria Tymoczko and Edwin Gentzler, “Introduction,” in Maria Tymoczko and Edwin Gentzler eds., *Translation and Power* (Amherst: U of Massachusetts P, 2002): xxi.

¹⁴ *Modern Literature*, “Special Issue on Mrs. Woolf,” 4.

They translated short stories, such as “New Dress,” “The Haunted House,” “In the Orchard,” and essays including “Kew Gardens” and “Mr. Bennett and Mrs. Brown” into Chinese for Taiwan’s readers. In 1973, a complete Chinese rendition of *A Room of One’s Own* was published, which was the only long work of Woolf’s translated in the 1970s. Interestingly, this is arguably by far the most successful Chinese translation of Woolf’s works. It has had five printings,¹⁵ an updated version was published in 2000 (with a new preface by a well-known Taiwanese feminist) and remains the most widely quoted/cited work in Woolf’s oeuvre in Taiwan.¹⁶

It was not until the late 1980s and 1990s that her image was transformed and more of her works were translated. Reception of her work peaked when women’s issues attracted much attention due to the increasingly liberal sociopolitical atmosphere in Taiwan at that time. Woolf’s major works were translated into Chinese on a larger scale and more widely acknowledged by Taiwan’s readership, yet only certain novels were translated, and in some cases, were translated multiple times. During this period, we can find three translations of *To the Lighthouse*, two translations of *Mrs. Dalloway*, one translation of *Orlando*.⁷

If the impact and reception of Virginia Woolf in the previous phases derive from her verbal power and literary achievement, it is her iconic image that plays a more significant role in the third phase. The media and commercial book market successfully appropriated Woolf’s face as *the* image of a woman writer, especially a contemporary woman writer. Her fame reached a new peak after the film *The Hours* came to Taiwan in 2003. Superstar Nicole Kidman played the writer in this film, which prompted many people in Taiwan to take more interest in whom Woolf really was. The fact that many

¹⁵ Normally one printing accounts for 3,000 copies.

¹⁶ Data collected from National Digital Library of Theses and Dissertations (NDLTD) in Taiwan, <http://ndltd.ncl.edu.tw/> (retrieval date: 25/06/2013), and google search for “Virginia Woolf” on Chinese websites.

heated Woolf-related discussions and queries appeared on websites in Taiwan at the time, serves as proof of her newly gained popularity. No wonder critic Catharine R. Stimpson has suggested, “given the age of spectacle and image in which we live, many people ‘see’ Woolf before they read her.”¹⁷

Having explored the different phases/faces of translated Woolf in Taiwan elsewhere, here I will focus on re-writings in academic circles and examine how they have contributed to Woolf’s canonical status in the history of fortune/reception of Woolf in Taiwan. For the most comprehensive database of published articles in Taiwan, I retrieved information provided by the National Central Library’s Taiwan Digital Meta-Library. Searching for the term “Virginia Woolf” or “吳爾芙” resulted in 53 entries but six of them were actually not related. The earliest article was an introduction to her life and work, entitled, “Mrs. Woolf and Modern Fiction” by a poet and literary critic Zhou Bo-nai in 1965. Later, a book review of Quentin Bell’s *Virginia Woolf: A Biography* (1972), written by the famous literary scholar and essayist Wu Lu-chin in 1973, was well-received. In total, eight articles were published in the 1960s and 1970s related to Woolf and six in the 1980s. Interest soared since the 1990s and up to now there have been thirty-three articles in the past two decades. Overall there are twenty articles concentrating on *To the Lighthouse*, *Mrs. Dalloway* and *Orlando*. Such an increase corresponds to the peak period for translating Woolf in Taiwan. For the past two decades, Woolf fever has maintained its steady heat, and as of 2012, the database reported 25 articles on Woolf, with more comparative studies emerging in one year.

If the number 53 does not impress us, perhaps comparing this with the amount of articles on other canonical writers of English Literature can give us a hint of how popular Woolf is. I entered the names “Jane Austen,” “James Joyce,” “William Faulkner” and “Shakespeare” to check their visibility in

¹⁷ Catharine R. Stimpson, “Foreword,” in Brenda R. Silver, *Virginia Woolf Icon* (Chicago: U of Chicago P, 1999), xiii.

Taiwan's literary and academic journals. The numbers were as follows: 33, 51, 28 and 246.¹⁸ It should not surprise us that the number of papers on Shakespeare has far outpaced the others. Interestingly, Jane Austen's novels have been extremely popular in Taiwan, but it seems academic interest has not caught up with bookstore sales. Joyce and Faulkner were both important modernist writers; however, their "charm" has been no match for Woolf's over the past half century in Taiwan.

In another database I searched for MA Theses and PhD Dissertations completed between 1980 and 2014. Entering Woolf into the system yielded a total of 68 results. Among them, 32 dissertations/theses are on *Mrs. Dalloway*, 18 on *To the Lighthouse*, 11 on *Orlando* and the rest on other various works. In terms of diachronic history, before Taiwan's feminist discourse emerged in the late eighties, less than 10 MA dissertations examined Woolf's works. In the past ten years, a surprising number of postgraduates majoring in English or related fields took an interest in Woolf, and 42 of these students were granted MA or PhD degrees for their contribution to enriching interpretations of Woolf in Taiwan's context.¹⁹

In this section, I've attempted to demonstrate that Woolf's canonical status in world literature has been consolidated and reinforced both in the publishing world and academic circles in Taiwan. Even though her image has undergone transformations, her importance has never been challenged. In the following section, I'll investigate how one of her most translated novel is re-written and re-presented in contemporary Taiwan.

¹⁸ The reason I choose these writers for comparison is because James Joyce and William Faulkner are the most famous modernist writers in Taiwan, their works have been widely translated into Chinese. Jane Austen's and Shakespeare's works are extremely popular (English-language) translated canonical literature in Taiwan through decades. <http://readopac.ncl.edu.tw/nclJournal/> (retrieval date: 02/04/2014).

¹⁹ In the NDLTD, information is provided from 1980 to present, <http://ndltd.ncl.edu.tw/> (retrieval date: 02/04/2014).

***To the Lighthouse* as a Case Study**

Although apparently *Mrs. Dalloway* has been Woolf's most talked about novel in Taiwan's universities (at least 31 theses focusing on this work, as mentioned above), partly thanks to the publication and filming of Michael Cunningham's *The Hours*, I chose *To the Lighthouse* to investigate how different translations represent images of Virginia Woolf "speaking" Chinese. As the introduction to *To the Lighthouse* in Oxford World's Classics Series rightly states, this novel is "Virginia Woolf's most widely acclaimed novel. It stands, firmly and centrally, in her work and her life, shedding light on both her past and her future, as woman and as writer."²⁰ I think it is worthwhile to take a closer look at its Chinese translations.

It is acknowledged that *To the Lighthouse* is a directly autobiographical work and Woolf's most widely acclaimed novel.²¹ Woolf herself would rather call it an "elegy"²² rather than a novel. Even though she went through "drudgery" (in Hermione Lee's word) and anxiety in the writing process, she was pleased with this work. Leonard Woolf also regarded it a "masterpiece" when he first read the draft.²³ Many Woolfian scholars have published numerous papers and done research on this novel, and the possible means of interpreting this work have yet to be exhausted.²⁴

The first Chinese translation of *To the Lighthouse* was published in 1988 by Zhi-wen Publisher and re-issued in 2000 with a new preface. This publishing house was founded in 1967 and has played a crucial role in introducing

²⁰ Margaret Drabble, "Introduction," in Virginia Woolf, *To The Lighthouse*, edited with an introduction and notes by Margaret Drabble (Oxford: Oxford UP, 1992), xii.

²¹ Ibid.

²² Quoted in Hermione Lee, *Virginia Woolf* (New York: Vintage Books, 1999), 470.

²³ Ibid., 499.

²⁴ A search of the MLA index yields hundreds of results just on this one work by Woolf, not to mention monographs and research done in any language other than English.

Western and Japanese philosophy, literature, psychology, and art theory to common readers in Taiwan during the Martial Law period when very few foreign books were imported or circulated. The translator of this rendition of *To the Lighthouse*, Kong Fan-yun, has translated many literary classics for the publisher, such as George Orwell's *Animal Farm*, Henry D. Thoreau's *Walden* and Charles Lamb's *Essays of Elia*. As is often the case, we don't know much about the translator; only what is printed in the short biography on the book's dust jacket: Kong earned an MA degree in Spanish and used to teach in the English Department of Fu Jen University.

The publisher placed Kong's translation in their New Wave World Classics series (新潮文庫), assigning it No. 427, and incorporated their standard layout and paratext²⁵ format into the book, as they did for all books in the New Wave World Classics series. The title of the series deserves attention here. The founder of the Zhi-wen publishing house, Chang Ching-ji stated in an interview that the title 新潮文庫 was inspired by the Japanese publisher Iwanami Shoten, which launched Iwanami Pocket Classics in 1927 to introduce liberal ideas to the Japanese reading public.²⁶ The Zhi-wen rendition of *To the Lighthouse* included photographs of the author, an

²⁵ The term "paratext" is borrowed from Gérard Genette. According to this French semiotic theorist, a literary text is "rarely presented in an unadorned state." (1) It is often accompanied by the paratext, such as an author's name, a title, a preface, illustrations, notes, intertitles etc. With the addition of paratext, a literary text becomes a book to be offered to its readers and the public. See Gérard Genette, *Paratexts: Thresholds of Interpretation*, trans. Jane E. Lewin (Cambridge: Cambridge UP, 1997).

²⁶ See "Chang Ching-ji talks about the story of New Wave World Classics," *The Literary Supplement, The United Daily News*, 11 Nov. 2002, recorded by Chang Mu-lan; and the entry "志文出版社" on Wikipedia, <http://zh.wikipedia.org/wiki/志文出版社> (retrieval date: 01/07/2013). Another interesting fact is that the famous Penguin Classics publisher first published paperbacks in 1935, a few years later than Japan's Iwanami Shoten. The New Wave World Classics series saw its first publication of a woman writer's works under the numbers 142, 143 (published in 1976), written by the French novelist Françoise Sagan.

introduction to the author and the work, a character list, author chronology, and explanatory notes. As literary theorist Gérard Genette makes clear, the paratext to a great extent packages and determines how the reader should receive a literary text. The paratext format of New Wave World Classics indicates the canonical status of the text to readers before reading.

In terms of translation strategies, Kong tends to apply explicitation to render Woolf's poetic and sometimes obscure passages, but more often than not, makes redundant and unnecessary explanations. In the very beginning of the first page, the original reads, " 'Yes, of course, if it's fine tomorrow,' said Mrs. Ramsay. 'But you'll have to be up with the lark,' she added."²⁷ Kong warily translates these short statements in the same syntactic order as the original, a strategy which is considered a bit "translationese" in Taiwan's literary translation norm.²⁸ I back-translate the passage as follows: " 'Yes, if it's fine tomorrow, *of course we'll go*,' Mrs. Ramsay said. 'But, *hey*, you have to get up early,' she added *another reminder*." (「是的，如果明天天氣好的話，我們當然會去，」瑞姆塞夫人說。「但是，你很早就要起床喲，」她又補充一句。) The italics words/phrases show what the translator adds to the original text. These additions, specifically "we'll go", seem to me unnecessary since Woolf immediately shifts to the reflection or thoughts of the little boy, the addressee of this quoted message. It is clear what Mrs. Ramsay meant and to whom she was speaking, so there is no need to add "we'll" in the Chinese context. As a reader, I don't see this opening particularly challenging to follow.

²⁷ Woolf, *ibid.*, 7.

²⁸ Most translation critics hold "faithful and fluent" translation as the norm when they evaluate translated work. Even up to now, Yan Fu's "hsin, da and ya" (faithful, fluent and elegant) still hold great importance as standards of translation quality assessment. See Guang-zhong Yu, *Transforming English Poetry into Beautiful Chinese Translations: A Collection of Translation Criticism of Liang Shi-chui Translation Competition* (Taipei: Chiu Ko Publishing, 2002).

Kong also inserted a note to explain that “the quotation, just like its function in the traditional novel, represents a character’s thoughts [sic]. However, this kind of direct speech is hardly seen in the novel. Even if it does appear, it often comes in fragments.”²⁹ Such a statement does not help the reader contextualize the reading/interpretation process. Besides, quotation marks in a traditional novel indicate words spoken by the characters, not their thoughts, and so Kong makes a careless gaffe in her note to the reader. In Woolf’s novel, we do see quotations/direct speech, but they often appear in fragments and without replies. Unlike traditional novelists, Woolf does not care for arranging her dialogues. Even though it is direct speech/quotation, the device looks more like an interior monologue. Or, when a dialogue does take place, Woolf inserts “streams of consciousness” of several characters, which naturally disrupt the flow of the conversation. By adopting such a technique, many critics observe that Woolf achieves the cinematic effect of montage.³⁰ It seems to me that the translator is anxious about getting across the semantic meaning of the text to the reader at a cost to Woolf’s distinctive literary merits and characteristics.

On the third page of the text, Kong inserts her second note, explaining the function of the first parentheses that appear in the original: “the statements in the parentheses, generally speaking, show the stream of consciousness or **viewpoint or perspective of the omnipotent narrator**. The parentheses play a key role in this work” (my back translation. Here I apply bold font to indicate English terminology that is used by Kong). If we look at the original text, we may find Kong’s explanation can be misleading, as Woolf inserts parentheses at one point to provide a portrait of Mr. Ramsay; the text reads, “(here Mr. Ramsay would straighten his back and narrow his little blue eyes

²⁹ Fan-yun Kong, Chinese translation of *To the Lighthouse* by Virginia Woolf (Taipei: Zhi-wen Publishers, 1988), 17. Back-translation mine.

³⁰ Maggie Humm, *Modernist Women and Visual Cultures: Virginia Woolf, Vanessa Bell, Photography, and Cinema* (New Brunswick, NJ.: Rutgers UP, 2003).

upon the horizon), one that needs, above all, courage, truth, and the power to endure.”³¹

Though the ideas of being omnipotent (all powerful) and omniscient (all-knowing) seem to be exchangeable in literary terms, as a writer, Woolf seldom plays the role of an omnipotent narrator. Furthermore, “stream of consciousness” is a literary technique applied “specifically to a mode of narration that undertakes to reproduce, without a narrator’s intervention, the full spectrum and continuous flow of a character’s mental process, in which sense perceptions mingle with conscious and half-conscious thoughts, memories, expectations, feelings, and random associations.”³² As a modernist writer trying to apply a fragmentary and non-linear way of weaving her narrative, Woolf adopts the technique of “stream of consciousness” to grasp the random and ostensibly illogical flow of thoughts and being itself. Kong tries to impress the reader with a seemingly professional explanation and guidance, but the information she provides tends to be the result of her own mis-understandings and mis-interpretations. Kong’s mysterious translation obstructs the reader’s understanding more often than not, which is also unlikely to lead to a fruitful reading experience.

The second translation of *To the Lighthouse* was published by Laureate Publishers, under its Laureate World Classics Series in 1994. It also clearly demonstrates respect for the canonical status of this work and its author in Taiwan. The cover design uses images of Woolf’s manuscript and autograph to create a seeming authenticity and more personal touch. Interestingly, this book includes both *Mrs. Dalloway* and *To the Lighthouse*, though by different translators. The series is selected and edited by the late professor, Wu Chien-cheng, of the Department of Foreign Languages and Literature at National Taiwan University. In his foreword for the series, Professor Wu

³¹ Kong, *ibid.*, 19. Woolf, *ibid.*, 9.

³² M. H. Abrams, *A Glossary of Literary Terms*, 7th ed. (Ithaca: Cornell UP, 1999), 299.

emphasizes that the Laureate World Classics Series echoes the ideal of *weltliteratur* proposed by Goethe in 1827, and introduces only the best works of literature to Taiwan's readers. Selections range from the classics of Europe, America, to those of Russia and Japan, and the publisher claims masterpieces from the developing world and contemporary writers will be translated and added to the series in the future. Wu further points out, such a series provides a window on literary masterpieces, cultivates the public's literary taste and, to a certain extent, also reflects the level of the general public's aesthetic appreciation.³³

Each book in the series features an introduction of approximately 5000 words to help readers understand the importance of the work contained within, and appreciate its literary merits. For example, Jian Cheng-chen, a poet and professor of English literature, in his introduction to *Mrs. Dalloway*, applies Wolfgang Iser's idea of "the implied reader" to help readers understand Woolf's use of this literary device. He suggests that there are gaps and indeterminacies in Woolf's fiction which prompt a reader's active participation to fill in the meaning.³⁴ There is no doubt that Woolf's language constitutes such an appeal and engages the reader in the interpreting process.

This edition also includes several pages of photographs of Woolf. But unlike the Kong version, it only includes portraits of Woolf and one photo of her writing desk, none of her family members or even of her husband shown here. This seems to put stress on the image of Woolf as a genius, without taking interest in her life history or the impact of the Bloomsbury circle. The author's biography is written by one of the translators, Sun Liang, in a rather unflattering way. Sun acknowledges Woolf's experimental style and poetic

³³ Chien-cheng Wu, "A View of the Rainbow Spectrum of World Literature," A Foreword to the Laureate World Classics Series, Chinese translations of *Mrs. Dalloway* and *To the Lighthouse* by Virginia Woolf (Taipei: Laureate Publishers, 1994), i-vii.

³⁴ Cheng-chen Jian, "A Reading Hiatus," Chinese translations of *Mrs. Dalloway* and *To the Lighthouse* by Virginia Woolf, x.

language but criticizes her for being decadent and superficial in what she describes and represents. Sun even claims that Woolf was escapist and did not respond to the world she lived in. It is worth noting that the translators of this volume are from Mainland China and their translations were finished in the 80s. This biography written by Sun reveals her bias regarding Woolf's works and life. Sun's descriptions sometimes contradict the other re-writers' opinions in this rendition, yet the senior editor did not make any effort to explain or address these contradictions.

Putting this minor paratextual difference aside, if we focus on this translation of *To the Lighthouse* itself translated by Chu Shi-jing, we see this rendition does pay attention to Woolf's distinctive poetic style and syntactic structure. The middle section of this novel covers a ten-year time span, but Woolf only spends less than ten pages of this 275-page-long work to delineate what happened to the Ramsay family in one decade. The war broke out; Mrs. Ramsay died unexpectedly; Prue got married but died after giving birth; and Andrew also lost his life in France during the war. To relate these tragic events, Woolf deliberately puts plain statements in parentheses, but portrays the darkness of night, the sea and the landscape in incredible detail. By doing so, Woolf foregrounds her view of time and existence in a chaotic modern world. As Erich Auerbach rightly observes,

It is precisely the random moment which is comparatively independent of the controversial and unstable orders over which men fight and despair; it passes unaffected by them, as daily life. The more it is exploited, the more the elementary things which our lives have in common come to light.³⁵

The random moments, the repetitions of tides and the sinking of nights bring the essence of human existence into light. It is our perception of the details and interpretations of the random moments that matter. Though Woolf has

³⁵ Erich Auerbach, "The Brown Stocking," in Rachel Bowlby ed., *Virginia Woolf* (New York: Longman, 1946/1992), 39.

trouble with this middle section, she is happy with the strategy of “‘collecting’ all the ‘lyric portions’ in one place.”³⁶

In the third part of the middle section, Woolf gives the reader a detailed picture of the holiday house with her stylistic and rhythmic narration.

So with the house empty and the doors locked and the mattresses rolled round, those stray airs, advance guards of great armies, blustered in, brushed bare boards, nibbled and fanned, met nothing in bedroom or drawing-room that wholly resisted them but only hangings that flapped, wood that creaked, the bare legs of tables, saucepans and china already furred, tarnished, cracked. (emphasis mine)³⁷

This seemingly incoherent phrases, clauses, and fragments constitute one long complete sentence, which is typical of Woolf's style. With the alliterations of “r”, “g”, and “b”, assonance and half-asonance, such as “so,” “doors,” rolled,” “those,” “boards”; “bedroom” and “drawing-room”; “wholly” and “only”; “creaked” and “cracked” or the repetition of “thing” and “that,” this sentence creates a strong rhythmic and poetic effect. It is obvious that the Chinese language as an ideographic writing system is different from English as an alphabetic system. To achieve the poetic effect in Woolf's work seems an impossible mission to a Chinese translator. By adopting different levels or categories of shifts, Chu comprises a poetic and rhythmic rendition in his translation of the paragraph:

屋子空了，門鎖上了，地毯也捲起來了，那些和伙伴們失散了的空氣，它們是一支大軍的先鋒，闖進了屋子，拂過光禿禿的板壁，咬嚙著，扇動著，在臥室和客廳裡沒有遇到任何東西來完整地抵抗它

³⁶ Hermione Lee, *ibid.*, 471.

³⁷ Woolf, *ibid.*, 175.

們，只有噼啪作響的掛簾，噼噼嘎嘎的木器，油漆剝落的桌腿，發霉長毛、失去光澤、裂縫破碎的砂鍋和瓷器。³⁸

Here Chu makes some mistakes by translating “mattresses” into “carpets”, “wood” as “wooden utensils” and “saucepans” as “casserole,” which to a lesser extent undermines the credibility of this rendition. But in terms of poetic expression, he has done some good work. By using “了” (le, an expletive in Chinese, achieves, in this passage, an aim similar to the perfect tense in English language usage) and “著” (zhe, also an expletive in Chinese, here achieves an effect of the progressive tense) in this passage, he creates cadence and a rhyming effect. Also, as the Chinese writing system tends to apply four-character phrases as a major rhetorical device, he translates “flapped” and “creaked” into the four-character Chinese structures, “噼啪作響” and “噼噼嘎嘎,” which capture the lively and rhythmic sounds that the original implies.

Like Chu, the next translator Song De-ming is also a Woolfian researcher. Such a fact creates a distinction between their translations and other non-scholars’ versions³⁹. If Chu is attentive to Woolf’s poetic style, Song shows his sensitivity to the specific gender issues that always concerned Woolf. In this rendition, Song’s re-writing is more like that of the conservative translator that Andre Lefevere describes. Song is inspired by a dominant ideology and poetics of world literature, and so would not question the prestige of the original, just like the other translators of Woolf’s works discussed in this paper. It is worth noting that Woolf’s fame as a world

³⁸ Shi-jing Chu, Chinese translations of *To the Lighthouse* by Virginia Woolf (Taipei: Laureate Publishers, 1994), 404.

³⁹ Even though Kong also taught at universities but did not publish any articles on Woolf or research papers in English literature. She has been mostly mentioned via her translated works.

classics author could be reinforced or images of her could be manipulated in various directions, but her status cannot possibly be challenged.

Song's rendition was published by the United Classic in 1999. The blue background of the book's cover could be seen as a sea motif. An image of a looming moon and lighthouse are set off-center on the left. The English and Chinese titles are juxtaposed on the top right of the cover, as are Woolf's full name and the translator's name. Beneath the titles and names, a very short blurb tells the reader that this fascinating book contains of a great amount of factual material and rich flows of stream-of-consciousness writing. It is also indicated that by completing this work, Woolf had attained therapeutic satisfaction and eased some emotional pain that she suffered from for a long time and could not be soothed by real life. Even before a reader opens the book, s/he already gets a glimpse of its major features.

The translator's brief introduction entitled "Symbols of Despair,"⁴⁰ borrowing from a Japanese author's famous book, summarizes Woolf's turbulent life and her struggle to become a serious writer. Song points out that Mrs. Ramsay is portrayed as an ideal woman and she and Mr. Ramsay fittingly demonstrate the characteristics of femininity and masculinity. The second section of the introduction depicts the life cycle and vicissitudes of the human world. The third section manifests the sense of loss and recollection of the survivors, particularly through Mr. Ramsay's and Lily Briscoe's remembrances, to emphasize the final unity of life and art. Song does not read out the implicit lesbian love that Lily feels towards Mrs. Ramsay in this

⁴⁰ This is borrowed from the title of a very influential book written by Japanese literary critic, Kuriyagawa Kakuson, in the early twentieth century. As scholars point out, the thesis of this work is "precisely that all artistic and literary creations are essentially a defensive reaction of the mind against the crushing blows of life." (Entry on Lu Xun "*Yecao* 野草 (Weeds)", in Lloyd Haft ed., *A Selective Guide to Chinese Literature, 1900-1949, Vol. 3: The Poem*, Amsterdam: Brill Academic P, 1990, p. 178) Interestingly, such a statement seems fittingly to summarize Woolf's initial intention to write this fiction.

introduction, but he does stress the strong impact Mrs. Ramsay has on other people's lives. Yet, in his translation, Song renders Lily's love in a more explicit way.

In the translated text, Song also provides some explanatory notes, mainly of historical or fictional figures and certain terms and allusions. He does not try to explain Woolf's narrative skills or the flows of stream of consciousness. Regarding his translation strategy, he is not unlike Chu, in that both make efforts to take Woolf's distinctively rhythmic and syntactical structure into account. But Song seems to be more literal and tends to follow word for word translation. In the following passage, the narrator tells us that Lily feels intimate with Mrs. Ramsay and considers what love and unity is:

[Lily was] sitting on the floor with her arms round Mrs. Ramsay's knees, close as she could get, smiling to think that Mrs. Ramsay would never know the reason of that pressure, **she imagined how in the chambers of the mind and heart of that woman who was, physically, touching her, were stood**, like the treasures in the tombs of kings, tablets bearing sacred inscriptions, which if one could spell them out would teach one everything, but they would never be offered openly, never made public.... Could loving, as people called it, make her and Mrs. Ramsay one? for it was not knowledge but unity that she desired, not inscriptions on tablets, nothing could be written in any language known to men, but intimacy itself, which is knowledge, she had thought, leaning her head on Mrs. Ramsay's knee. (emphasis mine)⁴¹

Song renders this long passage as close as possible in terms of syntactical structure.

坐在地板上，她的手臂環繞著雷姆塞太太的膝蓋，靠得不能再近了，她微笑想著雷姆塞太太永遠不會知道那份壓力的來源，**她想像一個肉體上能令她動容的女人**，在她心靈的密室中是如何地豎立著石

⁴¹ Woolf, *ibid.*, 70.

碑，就像帝國陵寢中的寶藏一樣，石碑上刻著神聖的字眼，這些字（如果一個人能夠解出他們的意義）將會傳授所有的事情，但是它們永遠不會被公開地提出來，永遠不會為大眾所知。到底是什麼藝術——愛情與手腕所知的藝術——讓人得以進入那些密室？有什麼方法可以像水倒入瓶中一樣，使一個人與他所崇拜的對象融而為一？能臻至那境界的是身體還是心智呢？在腦中錯綜複雜的通道中巧妙地結合，或者是在心靈中呢？人們所說的愛能夠使她與雷姆塞太太融為一體嗎？因為她所希望得到的不是知識而是結合，不是碑上的字，不是人懂得能寫出來的任何語言，而是親密，它就是知識，她這麼想著，頭靠在雷姆塞太太的膝蓋上。(emphasis mine)⁴²

In this long passage, Woolf portrays the love that Lily Briscoe feels towards Mrs. Ramsay. Through bodily contact, Lily feels strong passion towards Mrs. Ramsay and she ponders what true love is. The knowledge she longs for is not the kind found in grand narratives or abstract language, but a thorough and heart-felt understanding of life itself. Through such sense and sensibility she comes to establish a strong intimate bond with Mrs. Ramsay. This impression is so strong that after ten years, she can still vividly recall her passion and feeling of unity. Song generally follows Woolf's words and phrases literally. However, in one sentence, "she imagined how in the chambers of the mind and heart of that woman who was, physically, touching her, were stood..." I back translate Song's rendition as "she imagined that woman, who could physically arouse her, how in whose chambers of the mind and heart were stood tablets bearing sacred inscriptions, like the treasures in the tombs of kings..." My back translation may sound awkward but my point here is to demonstrate that even though Song mostly translates this work literally, he, wittingly or unwittingly, explicitly spells out Lily Briscoe's strong lesbian

⁴² De-ming Song, Chinese translation of *To the Lighthouse* by Virginia Woolf (Taipei: Linking Publishing, 1999), 52-53.

love in this particular sentence. By translating “physically, touching her” into “physically arousing her,” Song probably reveals Woolf’s unsaid intention. Lily’s implicit longing for Mrs. Ramsay in the original is transcoded in Chinese quite explicitly.

Among the four versions, the latest one is the most interesting case. Wei De Culture Publishers, not unlike other publishers, included their year-2000 rendition as part of a world literature series, listing it as No. 9. Before *To the Lighthouse*, they published *Anna Karenina* by Leo Tolstoy, *Sense and Sensibility* by Jane Austen, *Rebecca* by Daphne du Maurier, *Lady Chatterley’s Lover* by D. H. Lawrence and *Tess of the d’Urbervilles* by Thomas Hardy. Interestingly, these novels all featured female protagonists while covering different topics, regions and time periods.

On the dark blue dust jacket, both the English and Chinese titles are listed, as well as a short passage in English from the conclusion of the novel. The passage reads, “With a sudden intensity, as if she saw it clear for a second, she drew a line there, in the center. **It was finished; it was done. Yes, I have had my vision.**” (emphasis mine) I cannot help wondering which version the publisher adopted, since the version I found reads as follows: “**It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue,** I have had my vision.” It seems obvious that the publisher wants to put stress on a female perspective, but since they omitted “laying down her [paint] brush in extreme fatigue,” not necessarily one related to Woolf’s artistic effort and achievement. Changing the British spelling “centre” to “center” also shows a strong American influence on Taiwan’s readership. The Chinese translation of Virginia Woolf’s name only appears on the book spine, while the name of the translator, Jiang Xiao-tang, cannot be seen on the cover but the copyright page. Unlike other versions, there is no single description of this translator. An internet search of the translator’s name is in vain. On the back cover, we can see the English title and a short comment about the author and novel, “Experimental novelist, critic, short story writer and essayist of the twentieth

century. *To the Lighthouse* is arguably her most famous and notable work.” Instead of providing readers with helpful information, context or any specific explanations, these statements seem to just add an exotic and somehow indifferent touch.

On the paratextual level, this rendition also provides a list of characters and a brief introduction to the author. Interestingly, it indicates that the name of **Sir Ramsay** (instead of Mr. Ramsay) can be found in the *English-Chinese Dictionary*, and the entry claims he is a famous English philosopher, so Woolf was using this name with some symbolic significance. Similarly, the introductory essay offers information about the author but most of it is inaccurate. For example, Vanessa becomes Virginia's younger sister; Woolf's first novel, *The Voyage Out*, becomes *Out of the Valley*; *Three Guineas* becomes *Three Guineans*; and *A Room of One's Own* becomes *A Single Room*. The last passage of the introduction even states, “*To the Lighthouse* is her most controversial novel. This surrealist novel of stream of consciousness is based on a mystic family and represents a landmark in English literature.”⁴³ While the format seems to give the readers the impression that this novel is a world classic, it does so with much inaccurate information, and so we also get the impression that accuracy is of little concern here.

Apart from many mistakes (the paratextual information and incorrect translation, eg. p. 73 “a wheelbarrow” surprisingly becomes a “strawberry”; p. 259 “bay” becomes “dam”), this version deletes many passages, compresses two paragraphs into one, wrongly places punctuation, completely ignores the original's division into three main parts and re-organizes the whole text into 30 sections. There are no explanatory notes, but the translator does sometimes insert some parenthetical explanations (for example, p. 184 “Michaelmas” as “one of the quarter days in the UK”).

⁴³ Hsiao-tang Jiang, Chinese translation of *To the Lighthouse* by Virginia Woolf (Taipei: Wei-de Culture Publishers, 2000), 3-4.

Another interesting design feature is that the editor adds ornamental frames and also some extra blank pages at the end of the novel. On these pages, two quotes from Kahlil Gibran's *The Prophet* serve as a kind of epigram on the margin of the page, which read "Life is indeed darkness save when there is urge, and all urge is blind save when there is knowledge, and all knowledge is vain save when there is work, and all work is empty save when there is love" (from "On Work") and "Your seeds shall live in my body and the buds of our tomorrow shall blossom in my heart, and your fragrance shall be my breath, and together we shall rejoice through all the seasons" (from "On Eating and Drinking"). It is not clear if the editor aims at a kind of intertextuality or just grabs some famous quotes from a best-selling book to serve as decorations (with flowery printing).

It seems obvious that Wei De Culture Publishers manipulates the fame of *To the Lighthouse*, making it adhere to their own tastes and interests. The design and language of their rendition seem to target younger generations, particularly young female readers. It is not too far from the truth that their aim is to package this masterpiece as a novel for teen girls. Adding a touch of Gibran's famous words of wisdom to Virginia Woolf's fame may convince potential readers with a keen sensibility to patronize this little book. Its dust jacket design also suggests it can serve as a gift book for teenage girls who crave *belle lettres*.

There is no denying that the first three publishers that commissioned translations of *To the Lighthouse* (Zhi-wen, Laureate and United) are strongly literature-oriented. As I tried to show above, the fourth and latest rendition of Woolf's masterpiece published by Wei De Culture makes an extremely interesting example. The first three publishers have had a strong history of publishing canonical literary works for several decades. In their prefaces and introductions to the translations, we find the work of scholars or translators depicting Woolf as an important modernist writer as well as a feminist. Yet the fourth version packages the novel as something light, thin and cute in hard

copy, and then adds a “classic” flavor to it. Overall, it seems the fourth rendition is being marketed as teen fiction, and to do so, the focus of Woolf’s original work has been changed dramatically. Even though the publisher still promotes this fiction as a world classic, their manipulation strategy is to curry favor from younger generations, and with a blurb on the front cover, even transform this modernist masterpiece into a gothic mystery.

Conclusion

In this paper, I aim to look at how Woolf’s *To The Lighthouse* is translated/re-written and examine in what context and forms these translations are represented. Applying Lefevere’s manipulation model, I investigate how Woolf’s *To the Lighthouse* has been re-written in Taiwan over the past several decades. Interestingly, regardless of the quality of these re-writings, the view in Taiwan of Woolf’s canonical status in world literature is not shaken. There is no denying that ideology, poetics (of world literature) and patronage play an important role in the consolidation and constitution of Woolf’s fame on foreign soil. Throughout her life, Woolf had an intense and ambivalent relationship with institutions (broadly speaking, the university, publishing houses, and the nation-state), yet her fame is still very much influenced by these institutions even after so many years and at great distances from her homeland.

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Appendix: Chinese Translations of Woolf's Works

Original	Year of Publication	Translator/Publisher	Translated Title
<i>A Room of One's Own</i>	1973	張秀亞／純文學	自己的屋子
	2000	(張秀亞／天培文化重印)	自己的房間
	2000	宋偉航／探索文化	自己的房間
	2006	陳惠華／志文	自己的房間
<i>To the Lighthouse</i>	1988/2000	孔繁雲／志文	航向燈塔
	1994	瞿世鏡／桂冠	燈塔行
	1999	宋德明／聯經	燈塔行
	2000	蔣曉棠／維德文化	燈塔之旅
<i>Mrs. Dalloway</i>	1988	陳惠華／志文	戴洛維夫人
	1994	孫梁、蘇美／桂冠	達洛衛夫人
	2000	(陳惠華／志文重印)	達洛維夫人
	2000	史蘭亭／希代	戴洛維夫人
	2007	(史蘭亭／高寶重印)	戴洛維夫人
<i>Orlando</i>	1993	朱乃長／幼獅文化	美麗佳人歐蘭朵
	2001	白雅／新瀚文化	奧蘭多
	2004	陳惠華／志文	美麗佳人奧蘭多
	2008	張琰／遊目族文化	歐蘭朵
<i>The Waves</i>	2007	黃慧敏／麥田	海浪
<i>Monday or Tuesday</i>	2003	范文美／一方	是星期一還是星期二

Original	Year of Publication	Translator/Publisher	Translated Title
<i>The Second Common Reader</i>	2004	劉炳善等／遠流(合輯)	普通讀者：吳爾夫閱讀隨筆集
<i>The Essays of Virginia Woolf</i>	1994	孔小炯、黃梅／幼獅文化	純淨之泉(隨筆集)
<i>The Lagoon</i>	1975	陳敏姬等／光啟	瀉湖舊事
<i>Flush</i>	2001	唐嘉慧／圓神	一隻叫活力的狗
<i>Freshwater</i>	2000	楊子宜／唐山	淡水：一個吳爾芙的喜劇
“The Legacy”	1987 1999	劉亮雅／光復 收錄於《當代世界小說讀本：吳爾芙》 楊靜敏／洪範 收錄於《世界文學大師選》第五輯，鄭樹森編	遺贈 遺物
<i>Three Guineas</i>	2001	王蕺真／天培文化	三枚金幣
<i>On Fiction and Novelist</i>	1990	瞿世鏡／聯經	論小說與小說家 (本書內容與《普通讀者》有若干重覆文章)
<i>Books and Portraits: Some Further Selections from the Literary and Biographical Writings of Virginia Woolf</i>	2005	阮江平、戚小倫／遠流	書與畫像：吳爾芙談書說人